

From Digital Discourse to Language Learning: Investigating Indonesian-English Code-Mixing on Instagram Among Indonesian Youth

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Abstract

Social media has become an integral part of communication among Indonesian youth, creating a digital environment where multiple languages are frequently used. One common phenomenon on Instagram is Indonesian-English code-mixing, which appears in posts and comment sections. While previous studies have mainly examined code-mixing from sociolinguistic and identity-related perspectives, its potential role in informal English language learning remains underexplored. This study investigates the types and functions of Indonesian-English code-mixing on Instagram and explores how such practices may facilitate English language exposure among Indonesian youth. Using a qualitative descriptive approach, data were collected from thirty Instagram posts and their corresponding comments from three youth-oriented media accounts: @herbyuss, @ussfeeds, and @volix.media. The data were analyzed using Muysken's (2000) typology of code-mixing. The findings indicate that insertion is the most pervasive type, though congruent lexicalization also appears frequently, particularly through Indonesian affixes attached to English roots. Mixing density varies by account register: lifestyle and youth-oriented accounts display dense, playful code-mixing, while the news-oriented account restricts English use mainly to proper nouns and technical terms. These patterns suggest that informal accounts expose users to more structurally integrated English, offering opportunities for incidental exposure in authentic interactions that support natural language learning.

Keywords: *code-mixing, social media, digital discourse, informal English learning, and Indonesian youth.*

INTRODUCTION

Teaching English in the digital era creates many new possibilities. Since many digital tools and learning platforms are created to improve students and educators in learning the English Language. Therefore, educators have to adapt to the digital era,

especially with the rapid technology provided to learn and teach English. There are many new English language platforms. One of the platforms is social media.

Social media has expanded a lot, not just as a communication medium, but also as a digital discourse to enhance updates on entertainment and political news. Including creating a network with people across the Globe. Indonesian people these days are using social media to improve their English vocabulary. They followed different accounts that taught them about entertainment and political news, which use a mix of Indonesian and English as their content. It shows that social media has become an informal English language learning platform for many young adults.

Three accounts that are popular among the young adult generation are @herbyuss @ussfeeds and @volix media. The account @herbyuss focuses on women's lifestyle news and entertainment; @ussfeeds focuses on pop culture, news, and entertainment that target Broad Indonesian Gen Z & Millennials; and @volixmedia focuses on voicing Indonesian people's opinions related to current issues, targeting Indonesian Gen Z. Therefore, these accounts will be useful to collect data.

Based on previous studies, code mixing research has been done, such as Code Mixing in Seleb English Video Content on YouTube by Wulandari et al., 2021, The influence of local culture on English code-mixing social media by Rosalina et al., 2025, Bilingual Identity Construction through Social Media: A Study of English Influenced Code Mixing by Rahman et al., 2025, and A Sociolinguistic analysis of Code Mixing Usage Among Generation Z at Muhammadiyah University of Tangerang by Sintia et al., 2025. Two research by Rahman et al., 2025 and Sintia et al., 2025 talks about code mixing that influences bilingual identity that supports informal English learning. While the research written by Wulandari et al., 2021, and Rosalina et al., 2025, focuses on code mixing, which relates to glocal identity and cultural adaptation.

These prove that most of these researchers have not explored code mixing on Instagram as an informal English learning platform. Instagram posts and comment sections from multiple youth-oriented media accounts were naturally filled with code-mixing between Indonesia and English language by young adult. This study explores the discussion from a linguistic approach to educational implications in digital communication.

METHOD

This study presents a descriptive analysis of Indonesian English code-mixing patterns in Instagram captions. It draws on a systematic examination of 30 Instagram posts collected from accounts where code-mixing is a regular feature of caption writing. Each caption was analyzed to identify instances of code-mixing and classify them using Pieter Muysken's (2000) three-way typology: insertion, alternation, and congruent lexicalization.

Muysken frames these as three distinct processes rather than variations of one mechanism. Insertion, an approach he associates with Carol Myers-Scotton's (1993b) work, involves embedding a lexical item or constituent from one language into a structure governed by the other, comparable to borrowing but not limited to single words. Alternation, associated with Shana Poplack's (1980) research, involves a genuine switch between languages partway through an utterance, where both grammar and lexicon shift together, so neither language can be said to be "hosting" the other.

Congruent lexicalization occurs when the two languages share an underlying grammatical structure that can be filled with words from either language somewhat interchangeably, a pattern Muysken links to William Labov's (1972) and Peter Trudgill's (1986) work on style-shifting, as well as to Michael Clyne's (1967) bilingual research on German and Dutch immigrants in Australia. Muysken treats these categories as gradient rather than absolute, noting that longer inserted fragments can shade into alternation, and that shared higher-level structure can shade alternation into congruent lexicalization.

The data will be collected from digital discourse on Instagram. Three accounts are used specifically as the main data collection. They are @herbyuss, @ussfeeds, and @volix media. Around 30 Instagram feeds/ posts include a few comments are added tone analyzed with Musyken (2000) code mixing. Since most of these accounts post contains Indonesia English language. They are mainly used as English informal learning tools by young adult generation in Indonesia.

RESULTS AND DISCUSSION

Post 1 — Preloved Fashion Event



The matrix language is unambiguously Indonesian: the overlay's syntax and the caption's clause structure both run on Indonesian grammar, with English elements dropped into nominal slots. "Preloved," "Pasar KOL," and "KOL" are insertions, single constituents embedded into a structure defined by the matrix language, matching Muysken's description of a bounded English unit slotted into Indonesian syntax without altering it. There is no clause-level switch here, no alternation, only phrasal insertion, consistent across both overlay and caption. The English is doing cosmopolitan/branding work, not filling a lexical gap: Indonesian has "bekas" for preloved and "pasar" alone would suffice, but the English terms signal alignment with global secondhand-fashion discourse for an audience of trend-literate young shoppers.

herbyuss [@herbyuss]. (2026, May 5). Shopping isi lemari Shenina Cinnamon, Satine Zaneta, Tasya Kissty, hingga Bella Clarissa di Pasar KOL CONDFé [Photograph]. Instagram. <https://www.instagram.com/p/DX9FS1CE9X2/>

Post 2 — Cyberpunk Food Stall



Indonesian remains the matrix throughout. "Cyberpunk," "Projection Mapping," and "Desainer" are inserted as English (or English-derived) lexical items embedded as constituents within Indonesian structure without disrupting it. "Share projectnya" is the most interesting data point: the English root "project" takes the Indonesian possessive enclitic -nya, showing a single lexical item absorbed morphologically into the matrix grammar. No true alternation occurs; the whole post stays within one matrix. The motivation is branding/prestige: design and art discourse in Indonesia borrows English jargon to signal contemporary, internationally legible creative credentials rather than because Indonesian lacks the vocabulary.

herbyuss [@herbyuss]. (2026, May 8). Tenda warung pecel lele berubah jadi instalasi visual lewat projection mapping oleh desainer Dian Yuniastu [Photograph/Video]. Instagram. <https://www.instagram.com/p/DYEg3DQk5yd/>

Post 3 — Bad Date Meme



This post is the clearest instance of genuine alternation in the set. The caption structure, an English clause followed by a switch to an Indonesian clause, each internally coherent in its own grammar, is precisely Muysken's structural description of alternation, where a constituent from language A is simply followed by a constituent from language B with the dominating node's language left unspecified. Within the English segment, "canon event" is itself a phrasal insertion of internet/fandom slang rather than a separate alternation. "Versi lo" combines a nativized loan with Indonesian colloquial "lo." The overlay's dual matrix, shifting between English and Indonesian across its two lines, signals a bilingual, internet-fluent audience comfortable moving between languages within a single post. The function is expressive and communal rather than aspirational branding: English carries the ironic, meme-register punchline while Indonesian carries the affective, in-group solidarity closer.

herbyuss [@herbyuss]. (2026, May 12). "Date Cancelled" versi lo? / we'll go first... [Photograph/Video]. Instagram. <https://www.instagram.com/p/DYPHKPbk1vt/>

Post 4 — Hockey Romance Series



This post alternates at the level of discourse segments rather than within a single clause: the overlay opens in an English matrix before shifting into an Indonesian-matrix continuation, and the caption itself opens in English before reverting to Indonesian. This macro-level A-then-B patterning across overlay and caption mirrors Muysken's alternation structure even though it spans discourse units rather than a single sentence. Within the Indonesian-matrix stretch, "trope," "songwriter," and "hockey player" are textbook insertions, English NPs slotted as the object of the Indonesian verb "bawa," fitting the tree configuration where a single constituent from one language is inserted into a structure defined by the other. These terms reflect lexical necessity as much as branding: Indonesian has no established equivalent for "trope" or the "fake dating" convention in genre-fiction discourse, so English supplies genre-specific vocabulary while signaling fluency with international romance fandom to a bilingual, platform-literate readership.

herbyuss [@herbyuss]. (2026, May 14). Wattpad readers would love this: Series baru Off Campus bawa trope "fake dating" songwriter x hockey player [Photograph/Video]. Instagram. <https://www.instagram.com/p/DYT-se0k-JC/>

Post 5 — Celebrity Pregnancy



Indonesian is the matrix from start to finish. "Baby" is a clean single-constituent insertion, embedded in an Indonesian interrogative frame. "Red carpet" is a phrasal insertion, retaining its English internal word order with no Indonesian morphological adaptation. No alternation occurs anywhere in the post. The English here serves a mixed function, partly lexical necessity, since Indonesian entertainment discourse doesn't have a naturalized single-word equivalent for "red carpet" as an event-type, and partly prestige branding, evoking the glamour register associated with international celebrity culture for an entertainment-gossip audience.

herbyuss [@herbyuss]. (2026, May 18). Tebak-tebakan: baby Palvin-Sprouse kira-kira cewek atau cowok? [Photograph]. Instagram. <https://www.instagram.com/p/DYeAPBQk7A9/>

Post 6 — Pottery Artist



The matrix is Indonesian throughout. "Dinotice" and "difollow" attach the Indonesian passive prefix *di-* directly to an English verb root, full morphological integration into the matrix grammar rather than mere phrasal embedding, matching Muysken's continuum logic that an inserted item taking on bound host-language morphology moves further along that continuum. "Pottery Artist" remains an unassimilated phrasal insertion, retaining English word order with no Indonesian morphology attached. The quoted comment from Gigi Hadid is not code-mixing by the poster at all but an embedded, reported English utterance from a third party, so it should be read as quotation rather than the account's own alternation. Functionally, the mix elevates a local craft to an internationally legible register, reinforced by the fact that the endorsement itself arrives in English from a global celebrity, lending the post cross-linguistic authenticity rather than translation.

herbyuss [@herbyuss]. (2026, May 19). Karya pottery artist asal Jakarta diapresiasi Gigi Hadid hingga dinotice SZA [Photograph]. Instagram. <https://www.instagram.com/p/DYg975GkxNP/>

Post 7 — Asmara Abigail's Beauty Routine



The overlay alternates: it opens with an English noun phrase functioning as a title and then switches to a fully Indonesian quoted clause, fitting Muysken's A-then-B alternation pattern at the level of the overlay's two structural segments, even though "Body Oil" and "Tanning" inside the Indonesian clause are themselves insertions rather than a further alternation. The caption is heavily insertion-dense with beauty-industry jargon, none of which shows Indonesian morphological adaptation. "Routinenya" integrates the Indonesian possessive *-nya* onto the English root, the same pattern seen in Post 2's "projectnya." The matrix is Indonesian overall. The English vocabulary reflects genuine lexical necessity in a domain where Indonesian borrows its technical register wholesale from English-language beauty media, combined with a branding function that aligns the influencer with global beauty-industry authority.

herbyuss [@herbyuss]. (2026, May 19). Asmara Abigail's beauty routine: "Pake body oil sambil naik ojek biar sekalian tanning"
[Photograph/Video]. Instagram. <https://www.instagram.com/p/DYg5iIBE0Ir/>

Post 8 — Hailey Bieber/Rhode



Indonesian is the consistent matrix. The caption shows dense insertion of English beauty-industry nouns and verbs slotted into Indonesian syntactic positions without adaptation. "Brand-nya" shows the same possessive-suffix integration pattern as "projectnya" and "rutinnya," a single lexical item drawn into the matrix grammar via bound morphology rather than a clause-level switch. No alternation occurs; the whole caption stays within one Indonesian matrix with English NPs inserted throughout. As in Post 7, the motivation is domain-specific lexical necessity layered with branding, since "Rhode" is a direct product/brand reference and the post exists to build anticipation around a Western beauty label.

herbyuss [@herbyuss]. (2026, May 20). Hailey Bieber bakal rilis Rhode bronzer & highlighter? [Photograph]. Instagram. <https://www.instagram.com/p/DYjGRupk6JM/>

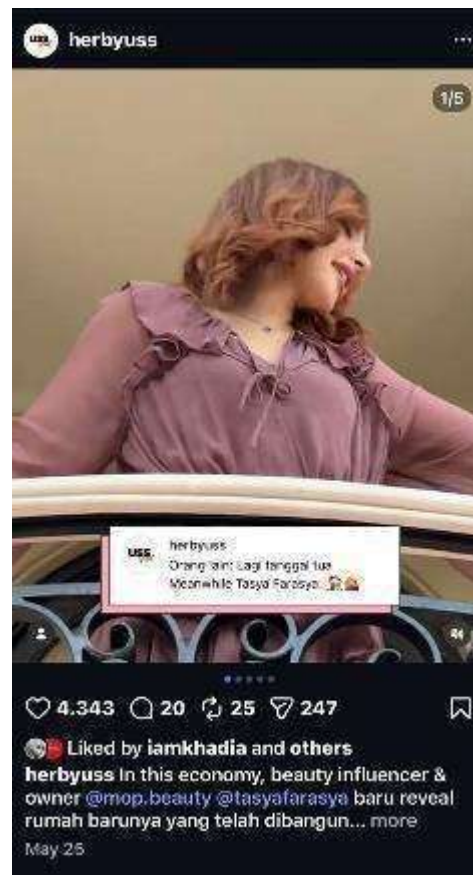
Post 9 — Preloved Fashion Event



The overlay alternates cleanly at a punctuation boundary, an English-matrix segment followed by an Indonesian-matrix completion split at the colon, a structural break that produces two internally consistent language blocks, matching Muysken's description of alternation where a constituent from language A is followed by a constituent from language B with the dominating node's language left unspecified. "Film Barbie" combines an Indonesian noun with the unassimilated English proper noun "Barbie," which sits somewhat outside this analysis since proper nouns are typically excluded from the insertion category proper. The caption is otherwise almost entirely Indonesian. Functionally, English carries the "Throwback" nostalgia framing, a borrowed social-media trope, while the emotional payload is delivered in Indonesian for intimacy with a local audience; this is branding/genre-marking rather than lexical necessity, since Indonesian has perfectly adequate words for nostalgia.

herbyuss [@herbyuss]. (2026, May 21). Her throwback: Magical Barbie items yang sampe sekarang kita masih mau [Photograph]. Instagram. <https://www.instagram.com/p/DYmk418E9m1/>

Post 10 — Tasya Farasya



This post is built entirely on a meme-alternation template, an Indonesian half followed by an English discourse connective plus proper noun, each a self-contained constituent in its own language, about as close as this corpus gets to Muysken's canonical alternation pattern used as a deliberate rhetorical device rather than an incidental switch. "In this economy" functions as an inserted formulaic idiom, widely circulated as an internet meme phrase. "Reveal" is a clean single-verb insertion into an Indonesian VP, matching the insertion tree exactly. The local idiom "tanggal tua" anchors the post in Indonesian cultural specificity before the switch to English delivers the ironic contrast with the subject's wealth. The function is humor and relatability branding: English marks global meme literacy while Indonesian anchors the joke's cultural referent.

herbyuss [@herbyuss]. (2026, May 25). Orang lain: Lagi tanggal tua. Meanwhile Tasya Farasya: [Photograph]. Instagram. <https://www.instagram.com/p/DYvvQZNEyc0/>

Post 11 — Surfing Kebaya



This post opens with the matrix in English: "The coolest thing a woman can do: surfing" is a fully English constituent, and the switch to "pake kebaya" is a clause-level move to Indonesian rather than a mere lexical insertion, since it carries its own verb-object structure rather than slotting as a single English-frame constituent. This fits Muysken's alternation pattern, here signaled visually by the colon that splits the overlay into two structurally independent halves. "Pake" itself is a colloquial Indonesian verb, so the mixing direction runs English-to-Indonesian rather than the more common Indonesian-matrix-with-English-insertion pattern seen elsewhere in this corpus. The caption stays entirely in English, meaning the post's two textual layers sit on opposite sides of the matrix divide. The motivation here is cultural pride framed for cosmopolitan legibility: "kebaya" is retained because it names a specific, non-translatable cultural garment, while the surrounding English packages that specificity for a global or diasporic audience.

herbyuss [@herbyuss]. (2026, May 25). The coolest thing a woman can do: surfing pake kebaya [Photograph/Video]. Instagram.
<https://www.instagram.com/p/DYwhwoZk2mQ/>

Post 12 — Laufey Bowling



Indonesian is the clear matrix throughout. "Bowling" is an insertion in Muysken's strict sense: a single English noun slotted as the object of the Indonesian verb "main," matching his tree structure where a single constituent is inserted into a structure defined by the matrix language. "Timezone" is a proper noun and sits outside this category, though its placement after the Indonesian preposition "di" follows the same syntactic pattern. "Spotted," in the overlay, functions almost as a headline-style discourse marker rather than being integrated into Indonesian syntax, closer to English-matrix framing for that one line. No genuine alternation occurs. The function is largely lexical convenience: "bowling" has no naturalized Indonesian equivalent, so English supplies the activity term while the surrounding grammar and celebrity-tracking tone stay local.

herbyuss [@herbyuss]. (2026, May 26). Laufey spotted main bowling di Timezone [Photograph/Video]. Instagram. https://www.instagram.com/p/DYyqYftk_-t/

Post 13 — Dating Horror Stories



The matrix is Indonesian across overlay and caption. "Dating stage" is an insertion, a full English NP embedded as the object of the Indonesian interrogative frame. What's notable is the deliberate pairing of "suka-sukaan," an Indonesian reduplicated form denoting a casual mutual-crush phase, directly alongside its English near-equivalent "dating stage" as an "or" construction, functioning almost as in-text glossing rather than true synonym-seeking mixing. "Horror," "creepy," and "romantis" are adjectival items embedded or adapted within the Indonesian sentence. "We'll go first," the bottom text, is a self-contained English clause functioning as a call-to-action, alternation at the level of separate textual layers rather than within a single sentence. The function is audience-bridging: offering both the local slang and the English term maximizes comprehension across a bilingual, multi-generational follower base while "dating stage" also signals fluency with globally circulated relationship-discourse vocabulary.

herbyuss [@herbyuss]. (2026, May 26). Apa cerita horor pas lagi "suka-sukaan" atau dating stage versi kalian? / we'll go first... [Photograph/Video]. Instagram. <https://www.instagram.com/p/DYy9O1ik0kX/>

Post 14 — Dream Rooms Throwback



The overlay alternates at the clause boundary in the same pattern as Post 9: "Her Throwback: The dream rooms" is an English-matrix noun phrase, and "yang selalu bikin kita iri" is a full Indonesian relative clause, each internally well-formed in its own grammar, matching Muysken's structural account of alternation where a constituent from language A is simply followed by one from language B. "Growing up," opening the caption, functions as an inserted English discourse marker rather than a clause-level switch, since it's a fixed formulaic phrase rather than a constituent generating further English structure, comparable to how "In this economy" operates in Post 10. The rest of the caption is fully Indonesian, so the post as a whole moves from an English-anchored nostalgia label into a sustained Indonesian matrix, the reverse trajectory of Post 9's colon-split pattern but the same underlying mechanism. The function is again nostalgia branding: English carries the recognizable "Throwback" and "Growing up" framing devices borrowed from global internet meme culture, while the emotional register is rendered in Indonesian because that's where the affective payload needs to land for the local audience.

herbyuss [@herbyuss]. (2026, May 28). Her throwback: The dream rooms yang selalu bikin kita iri [Photograph/Video]. Instagram.
<https://www.instagram.com/p/DY357ReE8n2/>

Post 15 — Indonesian Idol Anniversary



Indonesian is the matrix for the bulk of the overlay and caption, with the sentence built entirely on Indonesian syntax before ending on the English tag "who remembers?" This is alternation rather than insertion because the tag question is a complete, independently well-formed clause rather than a single embedded constituent, fitting Muysken's account of alternation as a true switch involving both grammar and lexicon at the boundary, even in a short utterance. "Indonesian Idol" is a proper noun and sits outside this analysis. "Venuenya," in the image text, shows the English noun "venue" taking the Indonesian possessive enclitic *-nya*, the same morphological-integration pattern seen repeatedly across this corpus with "projectnya," "rutinanya," and "brand-nya." The function of the English tag is a deliberate engagement tactic, mimicking a common social-media rhetorical device associated with international meme and nostalgia content, aimed at broadening reach beyond a purely Indonesian-speaking audience, while the surrounding factual content stays anchored in Indonesian for the domestic readership who would actually remember the event.

herbyuss [@herbyuss]. (2026, May 29). 22 tahun sejak Indonesian Idol pertama di tahun 2004, who remembers? [Photograph/Video]. Instagram. https://www.instagram.com/p/DY6g702E_o5/

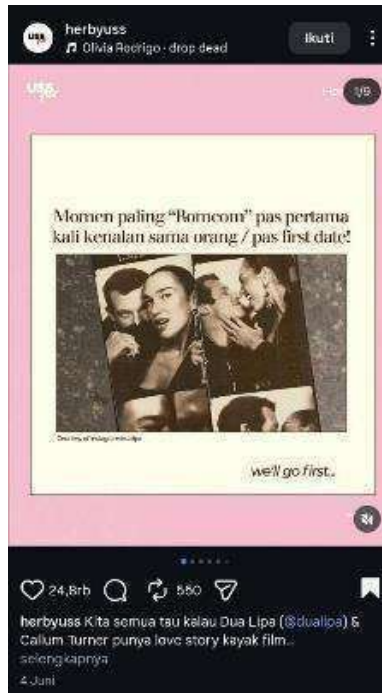
Post 16 - Pop socket



The Instagram post by herbyuss [@herbyuss] (2026, June 2) demonstrates both insertion and alternation based on Muysken's (2000) typology, with insertion occurring predominantly in the overlay and alternation appearing in the caption. In the overlay, Indonesian functions as the matrix language, while English lexical items are embedded within its grammatical structure. The expression "Pop socket tapi mini cushion" contains the English noun phrases pop socket and mini cushion, which are connected by the Indonesian conjunction tapi without altering the Indonesian syntactic framework. These English product-related terms are inserted as lexical units into an Indonesian sentence, illustrating insertion.

A different pattern appears in the caption. The opening sentence, "Is pop socket becoming the new makeup pouch?" is produced entirely in English before switching to Indonesian in the following sentence, "Tren makeup products yang dipasang di belakang hape terus muncul." This shift from a complete English clause to an Indonesian clause represents alternation, as the grammatical structure changes from one language to another. Within the Indonesian sentence, the phrase makeup products is further inserted into the Indonesian clause as an English noun phrase, demonstrating insertion at the lexical level. Therefore, this post exhibits both insertion and alternation, with insertion occurring through embedded English noun phrases and alternation occurring through the switch between complete English and Indonesian clause structures, consistent with Muysken's (2000) typology.

Post 17 - love story kyk film romcom



The Instagram post by herbyuss [@herbyuss] (2026, June 4) demonstrates insertion as the dominant type of code-mixing based on Muysken's (2000) typology. In the overlay, Indonesian functions as the matrix language, while English lexical items are embedded into its grammatical structure. The expression "Momen paling romcom" incorporates the English lexical item romcom into an Indonesian phrase headed by momen and modified by the superlative marker paling. Likewise, the phrase "pas first date" contains the English noun phrase first date, which is inserted after the Indonesian temporal marker pas without altering the Indonesian syntactic framework.

The same pattern continues in the caption. Indonesian remains the matrix language, while English lexical items such as love story and romcom are embedded within Indonesian clauses. In the phrase "love story kayak film romcom," both English expressions are incorporated into an Indonesian comparative construction introduced by kayak. These English elements function as embedded lexical units rather than independent clauses, preserving the Indonesian grammatical structure throughout the post. Therefore, both the overlay and the caption consistently illustrate insertion, as English lexical items are integrated into Indonesian discourse without involving clause-level switching, consistent with Muysken's (2000) definition of insertion.

Post 18 - big arms



The Instagram post by herbyuss [@herbyuss] (2026, June 5) demonstrates both alternation and insertion based on Muysken's (2000) typology. The code-mixing is primarily observed in the user comment, which begins with the English clause "FOR ALL MY MID SIZE GURLIESS AND BIG ARMS" before switching to Indonesian in the following clause, "please banget kasih aku confidence dan support buat pakai sleeveless top atau tanktop keluar rumah." This shift from an English clause to an Indonesian clause represents alternation, as the grammatical structure changes from one language to another.

Within the Indonesian clause, English lexical items such as please, confidence, support, sleeveless top, and tanktop are embedded into the Indonesian grammatical framework, illustrating insertion. These English expressions function as lexical units within Indonesian clauses without altering their syntactic structure. In contrast, the caption, "We love when girls are rooting for other girls," is written entirely in English and therefore does not constitute code-mixing, as no Indonesian elements are incorporated into its grammatical structure. Overall, this post demonstrates alternation through the shift between English and Indonesian clause structures, while insertion occurs through the integration of English lexical items into Indonesian discourse, consistent with Muysken's (2000) typology.

Post 19 – QR



The Instagram post by *ussfeeds* [*@ussfeeds*] (2026, May 26) demonstrates insertion as the dominant type of code-mixing based on Muysken's (2000) typology. In the overlay, Indonesian functions as the matrix language, while the English lexical items QR and online are embedded into the Indonesian grammatical structure. The phrase "pengecekan cukup pakai QR" incorporates the English technical abbreviation QR into an Indonesian clause, whereas "bisa online" embeds the English lexical item online as the complement of the Indonesian modal construction without altering the Indonesian syntactic framework.

The same pattern is maintained in the caption, which is predominantly written in Indonesian to convey formal news information. English elements are limited to technical terminology associated with digital services, while the overall grammatical structure remains Indonesian. Unlike lifestyle or promotional posts that contain multiple English lexical insertions, this post demonstrates minimal code-mixing, as English is used only to express widely recognized digital terms. Therefore, both the overlay and the caption consistently illustrate insertion, as English lexical items are incorporated into Indonesian discourse without involving clause-level switching, consistent with Muysken's (2000) definition of insertion.

Post 20 - Ariana grande



The Instagram post by ussfeeds [@ussfeeds] (2026, May 29) demonstrates insertion as the dominant type of code-mixing based on Muysken's (2000) typology. In the overlay, Indonesian functions as the matrix language, while the English lexical item single is embedded into the Indonesian noun phrase "single terbaru Ariana Grande." The English noun is incorporated into the Indonesian grammatical structure without altering its syntactic framework, illustrating lexical insertion. In addition, the song title "Hate That I Made You Love Me" appears in its original English form as the official title of Ariana Grande's release, preserving the identity of the creative work.

The same pattern is maintained in the caption. Indonesian continues to serve as the matrix language, while English is selectively employed for music-related terminology. The English lexical item single functions as an embedded lexical unit within Indonesian discourse, whereas the remaining information is conveyed through Indonesian grammatical structures. Therefore, both the overlay and the caption consistently illustrate insertion, as English lexical items are incorporated into Indonesian discourse without involving clause-level switching, consistent with Muysken's (2000) definition of insertion.

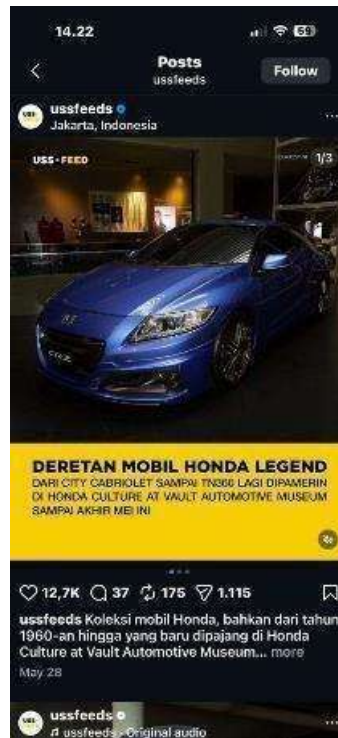
Post 21 - teacher



The Instagram post by ussfeeds [@ussfeeds] (2026, June 2) demonstrates insertion as the dominant type of code-mixing based on Muysken's (2000) typology. In the overlay, Indonesian functions as the matrix language, while English lexical items are embedded into its grammatical structure. The English noun doodle is inserted into the Indonesian phrase "dengan komentar dan doodle lucu," functioning as part of the noun phrase without altering the Indonesian syntactic framework. Similarly, the expression Gen Z is incorporated into Indonesian discourse as a lexical unit referring to a specific generational group.

The same pattern is maintained in the caption, which remains predominantly Indonesian. The expression Gen Z is embedded within the Indonesian clause "Bener-bener gambaran Gen Z kalo dikasih kesempatan buat jadi guru," while the surrounding grammatical structure is entirely Indonesian. Both doodle and Gen Z function as embedded lexical items rather than independent English clauses. Therefore, both the overlay and the caption consistently illustrate insertion, as English lexical items are incorporated into Indonesian discourse without involving clause-level switching, consistent with Muysken's (2000) definition of insertion.

Post 22-Honda



The Instagram post by ussfeeds [@ussfeeds] (2026, May 28) demonstrates insertion as the dominant type of code-mixing based on Muysken's (2000) typology. In the overlay, Indonesian functions as the matrix language, while English lexical items are embedded into its grammatical structure. The expression Honda Culture at Vault Automotive Museum is inserted as the official name of the exhibition venue, whereas City Cabriolet and TN360 are retained as the official names of Honda vehicle models. These English expressions are incorporated into Indonesian discourse without altering the Indonesian syntactic framework.

The same pattern is maintained in the caption. Indonesian continues to serve as the matrix language, while the expression Honda Culture at Vault Automotive Museum is embedded into the Indonesian clause as the official name of the exhibition. The English elements function as embedded lexical units within Indonesian discourse, whereas the surrounding grammatical structure remains entirely Indonesian. Therefore, both the overlay and the caption consistently illustrate insertion, as English lexical items are incorporated into Indonesian discourse without involving clause-level switching, consistent with Muysken's (2000) definition of insertion.

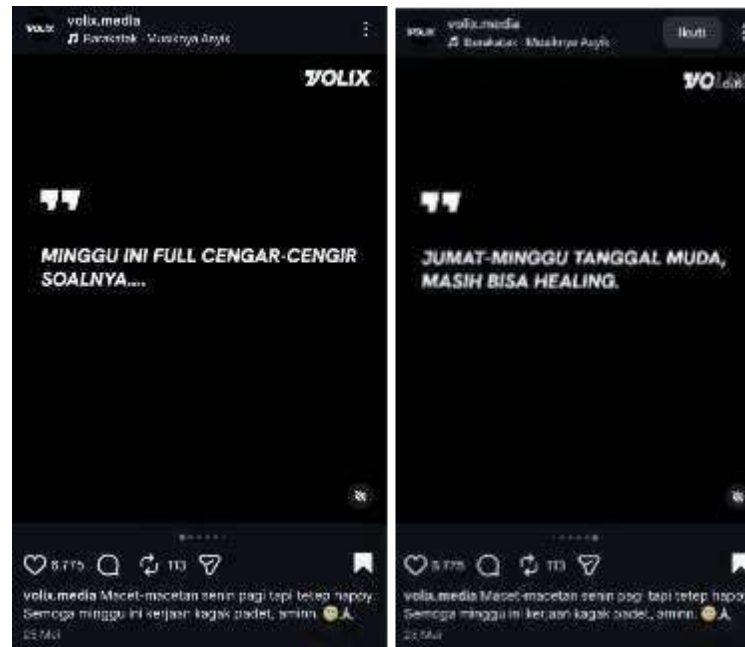
Post 23 – Rico



The Instagram post by ussfeeds [@ussfeeds] (2026, June 4) demonstrates insertion as the dominant type of code-mixing based on Muysken's (2000) typology. In the overlay, Indonesian functions as the matrix language, while English elements are embedded within its grammatical structure. The expression "Rico Lubis and the Geng" combines English and Indonesian elements within a single noun phrase. The English function words "and" and "the" are embedded into an Indonesian discourse context while the overall grammatical framework of the sentence remains Indonesian. These English elements are incorporated without forming an independent English clause, illustrating insertion as defined by Muysken (2000).

The caption continues to use Indonesian as the matrix language while providing information about the gathering and inviting followers to attend the event. In contrast to the overlay, the caption contains only limited code-mixing, with Indonesian remaining the dominant grammatical framework throughout the text. Therefore, the code-mixing in this post is primarily realized in the overlay through the insertion of English elements into Indonesian discourse, reflecting Muysken's (2000) concept of insertion.

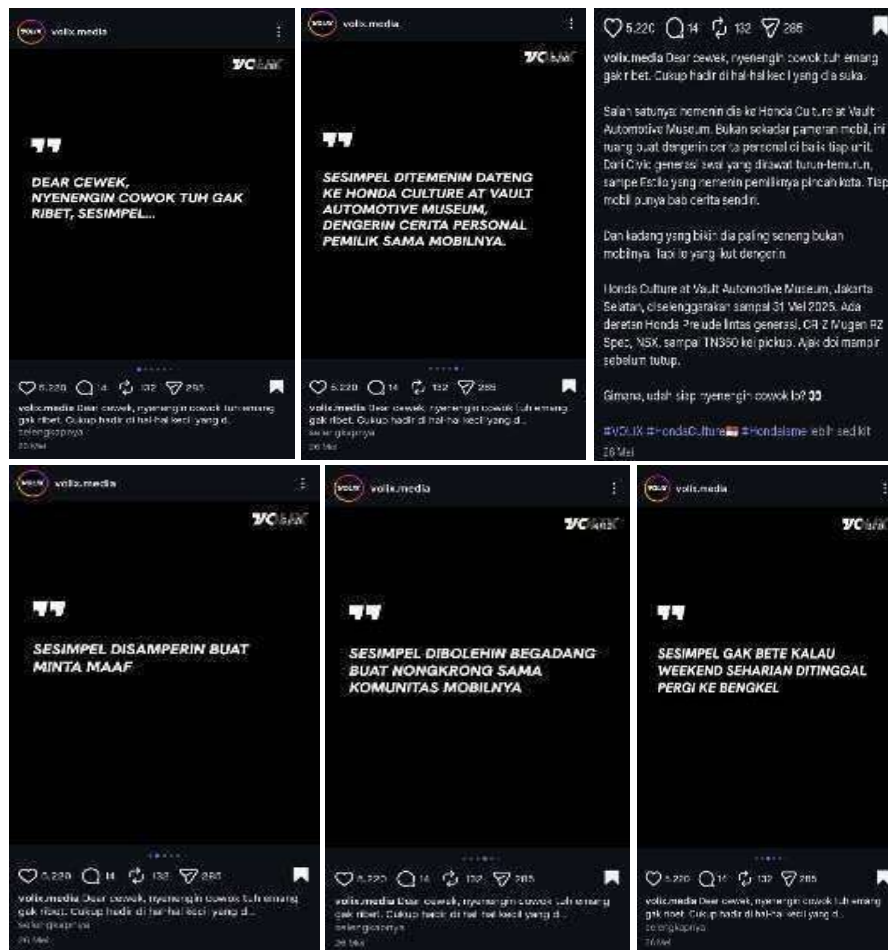
Post 24 – cengir



The Instagram post by volix.media [@volix.media] (2026, May 25) demonstrates insertion as the dominant type of code-mixing based on Muysken's (2000) typology. In the overlay, Indonesian functions as the matrix language, while English lexical items are embedded into its grammatical structure. The expression "full cengar-cengir" incorporates the English adjective full as an intensifier preceding the Indonesian reduplicated adjective cengar-cengir without altering the Indonesian syntactic framework. Similarly, the lexical item healing is inserted into the Indonesian clause "masih bisa healing," functioning as an embedded lexical unit while preserving the Indonesian grammatical structure.

The same pattern is maintained in the caption. Indonesian continues to serve as the matrix language, whereas the English adjective happy is inserted into the Indonesian clause "tapi tetep happy." The English lexical item functions as an embedded element within the Indonesian sentence without introducing an English clause or changing the overall grammatical framework. Therefore, both the overlay and the caption consistently illustrate insertion, as English lexical items are incorporated into Indonesian discourse without involving clause-level switching, consistent with Muysken's (2000) definition of insertion.

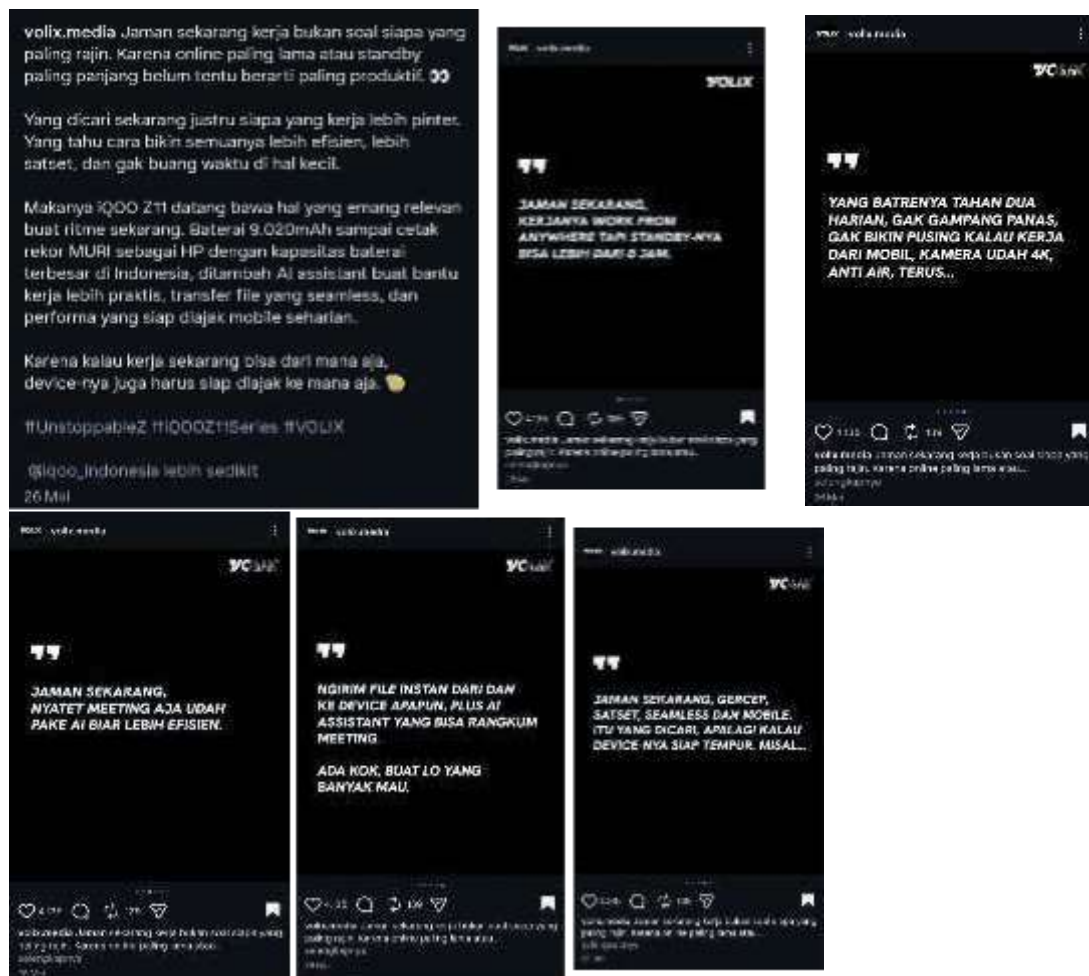
Post 25



The Instagram post by volix.media [@volix.media] (2026, May 26) demonstrates insertion as the dominant type of code-mixing based on Muysken's (2000) typology. In the overlay, Indonesian functions as the matrix language, while English lexical items are embedded into its grammatical structure. The expression "Dear cewek" incorporates the English lexical item *dear* into an Indonesian phrase without altering the Indonesian syntactic framework. Similarly, the lexical item *weekend* is inserted into the Indonesian clause "kalau weekend sehari," functioning as an embedded lexical unit within the Indonesian sentence. The expression *Honda Culture at Vault Automotive Museum* is also retained in English as the official name of the exhibition venue and is integrated into the Indonesian discourse without changing its grammatical structure.

The same pattern is maintained in the caption. Indonesian continues to serve as the matrix language, while English lexical items are embedded into Indonesian noun phrases and clauses. The lexical item *personal* is inserted into the phrase "cerita personal," whereas *Honda Culture at Vault Automotive Museum* remains embedded as the official name of the exhibition venue within the Indonesian sentence. Although the caption also mentions several vehicle model names, such as Civic, Prelude, CR-Z Mugen RZ Spec, NSX, and TN360 kei pickup, these function primarily as proper names identifying specific Honda models. Therefore, both the overlay and the caption consistently illustrate insertion, as English lexical items are incorporated into Indonesian discourse without involving clause-level switching, consistent with Muysken's (2000) definition of insertion.

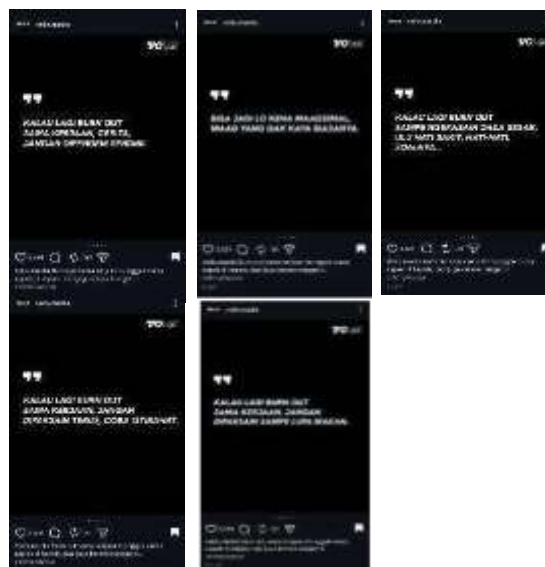
Post 26-work from any



The Instagram post by volix.media [@volix.media] (2026, May 26) demonstrates insertion as the dominant type of code-mixing based on Muysken's (2000) typology. In the overlay, Indonesian functions as the matrix language, while English lexical items are embedded into its grammatical structure. The expression work from anywhere is inserted into the Indonesian clause "kerjanya work from anywhere," functioning as an embedded English phrase without altering the Indonesian syntactic framework. Likewise, the expressions side hustle, meeting, AI, mobile, device, and AI assistant are incorporated into Indonesian clauses as embedded lexical items. The forms standby-nya and device-nya further demonstrate morphological integration, where English lexical items receive the Indonesian enclitic *nya* while maintaining the Indonesian grammatical structure.

The same pattern is maintained in the caption. Indonesian continues to serve as the matrix language, whereas English lexical items such as online, standby, AI assistant, seamless, mobile, and device are embedded into Indonesian noun phrases and clauses. These English elements function as embedded lexical units rather than independent clauses, preserving the Indonesian grammatical framework throughout the post. Therefore, both the overlay and the caption consistently illustrate insertion, as English lexical items are incorporated into Indonesian discourse without involving clause-level switching, consistent with Muysken's (2000) definition of insertion.

Post 27- burn out



The Instagram post by volix.media [@volix.media] (2026, June 2) demonstrates insertion as the dominant type of code-mixing based on Muysken's (2000) typology. In the overlay, Indonesian functions as the matrix language, while English lexical items are embedded into its grammatical structure. The English lexical item *burn out* appears repeatedly in Overlays 1 and 2 in the expression "kalau lagi burn out sama kerjaan," where it is inserted into Indonesian clauses without altering the Indonesian syntactic framework. A similar pattern is found in Overlay 4 through the compound form *burnout*, which is also embedded into an Indonesian clause while preserving the Indonesian grammatical structure. In addition, the expression "burn out sama kerjaan" illustrates congruent lexicalization, as the English lexical item is combined with Indonesian grammatical elements within a single clause.

The same pattern is maintained in the caption. Indonesian continues to serve as the matrix language, whereas the English lexical item *burn out* is repeatedly embedded into Indonesian clauses, such as "Burn out sama kerjaan itu nggak cuma capek di kepala" and "kalau lagi burn out: istirahat, makan tepat waktu, cerita ke orang terdekat." Likewise, the expression "ngobrol burn out" further illustrates congruent lexicalization, as the English lexical item is combined with Indonesian lexical and grammatical elements within the same clause. Overall, the post demonstrates both insertion and congruent lexicalization, reflecting Muysken's (2000) typology of code-mixing.

Part 28-harry



The Instagram post by volix.media [@volix.media] (2026, June 3) demonstrates insertion as the dominant type of code-mixing based on Muysken's (2000) typology. In the overlay, Indonesian functions as the matrix language, while English lexical items are embedded into its grammatical structure. The English noun *cast* is inserted into the Indonesian phrase "cast serial Harry Potter HBO" without altering the Indonesian syntactic framework. Likewise, proper nouns such as Robert Pattinson, Harry Potter, and HBO are incorporated into the Indonesian discourse as embedded lexical items while maintaining the Indonesian grammatical structure.

The same pattern is maintained in the caption. Indonesian continues to serve as the matrix language, whereas English lexical items such as *cast*, *fans*, *GQ*, *London*, and *The Batman Part II* are inserted into Indonesian noun phrases and clauses. The expression "para cast serial" illustrates congruent lexicalization, as the Indonesian quantifier *para*, the English noun *cast*, and the Indonesian noun *serial* are combined within a single noun phrase. Similarly, the phrase "di mata fans Harry Potter" demonstrates congruent lexicalization, where the English noun *fans* is integrated into an Indonesian prepositional phrase. In addition, proper nouns such as Cedric Diggory, Harry Potter, Suki Waterhouse, and VOLIX remain embedded within the Indonesian grammatical framework throughout the caption. Therefore, both the overlay and the caption demonstrate insertion and congruent lexicalization, reflecting Muysken's (2000) typology of code-mixing.

Post 29-mom



The same pattern is maintained in the caption. Indonesian continues to function as the matrix language, whereas English expressions such as "Digestion Expert Lab," "special performance," and "exclusive promo" are incorporated into Indonesian clauses as embedded lexical units. These English expressions function as embedded lexical items for branding and promotional purposes while remaining grammatically integrated into the Indonesian sentence structure. Therefore, both the overlay and the caption consistently illustrate insertion, as English lexical items are incorporated into Indonesian discourse without involving clause-level switching, consistent with Muysken's (2000) definition of insertion.

Post 30-wni



The Instagram post by ussfeeds [@ussfeeds]. (2026, June 16). demonstrates insertion as the dominant type of code-mixing based on Muysken's (2000) typology. In the overlay, Indonesian functions as the matrix language, while English lexical items are embedded into its grammatical structure. The phrase "WNI yang chronically online" contains the English adjective phrase chronically online, which is inserted into an Indonesian relative clause introduced by yang. Likewise, social butterfly appears as an English noun phrase within an Indonesian list, and "brand sneakers international" is integrated into an Indonesian phrase without altering its syntactic structure.

The same pattern is maintained in the caption. Indonesian continues to serve as the matrix language, whereas English lexical items such as lifestyle, commission, and rewards are inserted into Indonesian noun phrases and clauses. These English elements function as embedded lexical units rather than independent clauses, preserving the Indonesian grammatical framework throughout the post. Therefore, both the overlay and the caption consistently illustrate insertion, as English lexical items are incorporated into Indonesian discourse without involving clause-level switching, consistent with Muysken's (2000) definition of insertion.

CONCLUSION AND SUGGESTION

This study set out to examine how Indonesian-English code-mixing manifests in Instagram discourse and what implications this holds for informal English learning among Indonesian youth. The analysis of thirty posts across @herbyuss, @ussfeeds, and @volix.media, using Muysken's (2000) typology, shows that insertion is by far the most pervasive type of mixing, appearing in nearly every post as single lexical items or noun phrases embedded within an Indonesian matrix structure. In several cases this insertion extends to full morphological integration, where English roots take Indonesian bound affixes directly ("dinotice," "projectnya," "brand-nya"), illustrating Muysken's point that inserted items can shade further along the continuum toward borrowing. Alternation was less frequent but consistently present, typically marking a structural boundary, such as an overlay-to-caption shift, a colon-split line, or a closing English tag, rather than occurring mid-clause. Congruent lexicalization appeared in a smaller set of posts, where English and Indonesian elements combined within a single phrase built from shared grammatical structure, as in "para cast serial" and "burn out sama kerjaan," rather than one language simply hosting an item inserted from the other.

The three accounts diverged by register. @herbyuss, oriented toward lifestyle and entertainment, produced the densest and most structurally varied mixing and accounted for nearly every instance of alternation in the corpus, reflecting a playful, internet-fluent voice aimed at a bilingual youth audience. @ussfeeds, closer to a news and pop-culture-reporting register, restricted English mainly to proper nouns, brand names, and established technical terms, with mixing serving precision and recognizability rather than stylistic effect. @volix.media sat between the two: its insertion was denser than @ussfeeds' and included the corpus's only instances of congruent lexicalization, suggesting a register that blends opinion-driven commentary with more casual, structurally mixed English-Indonesian phrasing. Across all three accounts, English served overlapping functions beyond filling vocabulary gaps: branding and prestige, alignment with global pop-culture and meme literacy, cultural specificity, and audience-bridging between younger and older bilingual followers.

These patterns suggest that Instagram captions, particularly from informal, youth-oriented accounts, expose readers to grammatically integrated, contextually meaningful English rather than isolated vocabulary lists. Because the English elements are embedded in authentic, socially motivated communication, this exposure may support incidental language learning in a way that mirrors natural acquisition contexts more closely than classroom vocabulary drills.

For future research, a larger and more diverse corpus spanning additional platforms, such as TikTok and X/Twitter, and account genres would help establish whether the insertion-dominant, register-sensitive pattern observed here generalizes beyond Instagram. Quantitative frequency analysis alongside the qualitative typology could also clarify how mixing density correlates with audience engagement. Finally, follow-up studies incorporating learner perception or comprehension measures are needed to test empirically whether exposure to code-mixed content on social media translates into measurable gains in English proficiency, which would allow educators to more confidently integrate youth-oriented social media discourse into informal or supplementary English-learning strategies.

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